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# The PEDESTAL FUND ART LOAN

## AN AMBIVISION

NOTHING in the present appearance of the interior of the Academy of Design reminds us of the usual melancholy evidences of the low position we yet hold in New York as an art centre. The building is filled with an accumulation of objects of art which show that we have the taste, at least, to select the best works of other nations and of former periods of artistic activity. About two hundred French and Belgian paintings line the walls of the main gallery and the staircase. The corridor, the library and the other rooms are given up to collections of artistic metal work, jewelry, manuscript and illuminated books, old furniture, laces, china, etc. Only in the departments of embroideries and stained glass, it seems, has American work been found good enough to display beside the products of China and Japan, France and Italy. This, however, shows a decided advance, since at the last loan exhibition, about three years ago, there was nothing of either. The fact that over a million and a half of dollars' worth of art treasures, most of them never before seen in a public exhibition, could be obtained in the short time which the working committees had at their disposal is also a cheering sign. It shows that taste is spreading.

The opening of the exhibition took place on the evening of the third of December. A chorus of fifty voices, supported by Thomas's orchestra, sang Gounod's "Hymn to Liberty," especially composed in honor of Bartholdi's colossal statue. F. Hopkinson Smith, the Art Director, presented the exhibition to the Hon. William M. Evarts, Chairman of the Pedestal Fund Committee, introducing in his remarks a graceful compliment to the ladies to whom the success of the enterprise is largely due. He concluded by reading the following spirited lines by Miss Emma Lazarus, written, by request, for the Portfolio of original water-color drawings and literary contributions which is to be sold for the benefit of the fund:

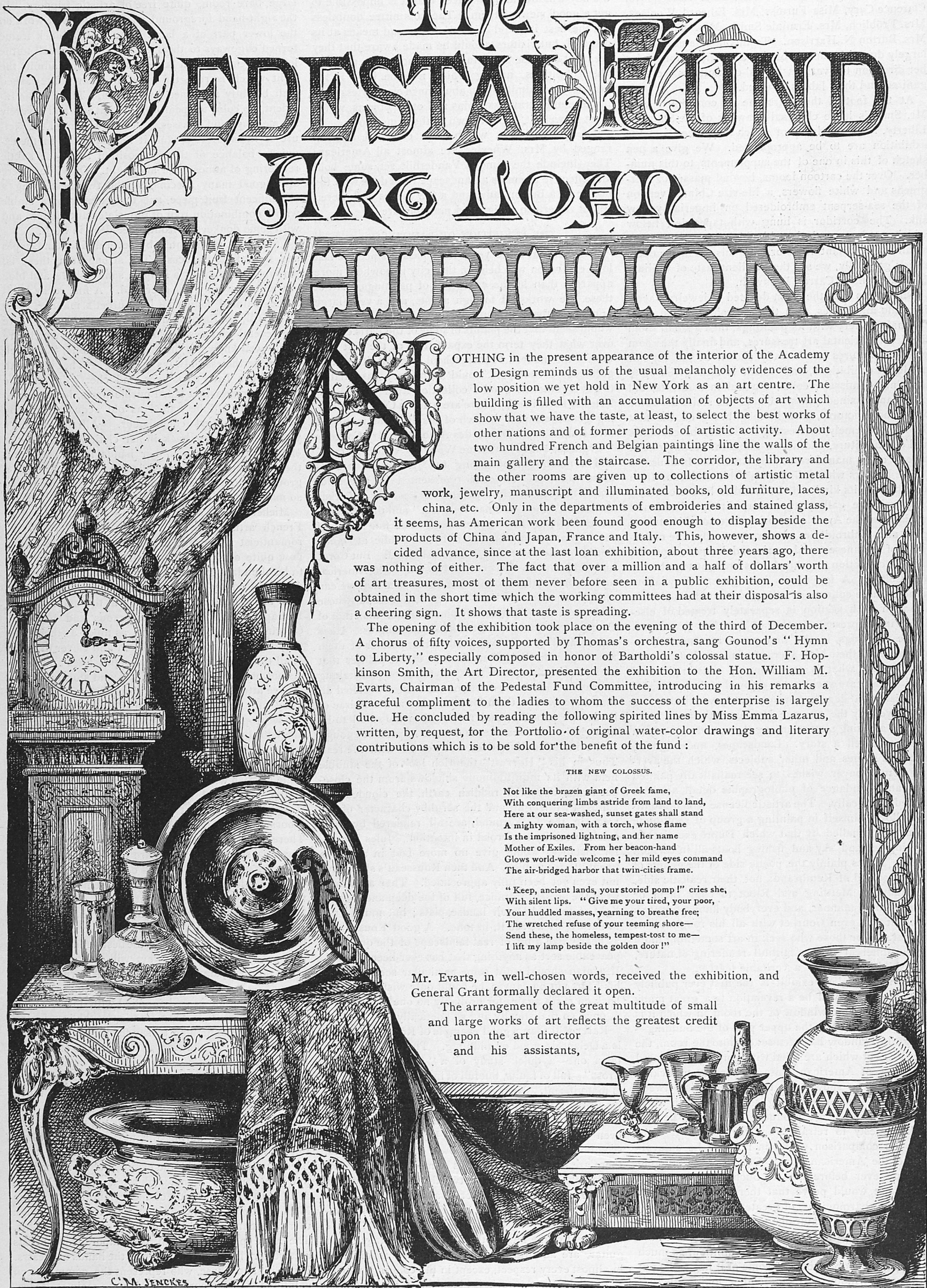
### THE NEW COLOSSUS.

Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land,  
Here at our sea-washed, sunset gates shall stand  
A mighty woman, with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glowed world-wide welcome; her mild eyes command  
The air-bridged harbor that twin-cities frame.

"Keep, ancient lands, your storied pomp!" cries she,  
With silent lips. "Give me your tired, your poor,  
Your huddled masses, yearning to breathe free;  
The wretched refuse of your teeming shore—  
Send these, the homeless, tempest-tost to me—  
I lift my lamp beside the golden door!"

Mr. Evarts, in well-chosen words, received the exhibition, and General Grant formally declared it open.

The arrangement of the great multitude of small and large works of art reflects the greatest credit upon the art director and his assistants,





prominent among whom are Henry G. Hutchins, Mrs. George L. Rives, Mrs. Wheeler, Mrs. Astor, Mrs. Clarence Cary, Miss Furniss, Mrs. Edward Woolsey, Mrs. Fröhlich, Mrs. Erminie Smith, Mrs. Ballou, and Mrs. Burton N. Harrison. To this last-named lady is largely due the success of the exhibition; for under her direction the various ladies' committees were organized and their labors directed.

At the foot of the stairs one is confronted with Mr. Smith's large charcoal drawing of the Statue of Liberty, for the pedestal of which the proceeds of the exhibition are to be appropriated. We give a pen sketch of this in one of the supplements to this number. Over the cartoon looms, beyond masses of evergreens and white flowers, a life-size Chinese version of the sea-serpent embroidered on imperial yellow silk. The corridor is hung with tapestries, below which are arranged the old china and other things small and brilliant in color. In this, as in the decoration generally, we see the excellent taste of William M. Chase and J. Carroll Beckwith.

One enters first the room devoted to jewelry, laces, fans and miniatures, then the embroidery room, then the main gallery with its paintings, then a small room filled with Oriental art treasures, and finally the room where sculptures are usually shown at the regular academy exhibitions, and which is now given up to illuminated missals, coins, musical instruments, old prints and stained glass. Under the stairs are some additional pictures, and in the library on the first floor an extremely interesting collection of costumes and old furniture, and a still more interesting one of objects of art manufactured by American Indians.

The matters which distinguish this exhibition from all others of its kind will be found to be the contents of the picture gallery, the extraordinary collection of miniatures, the American work before noted in stained glass and embroideries, the exceptionally fine collections of Japanese metal work and lacquer, and the curious collection of old violons brought together by Mr. Colton. A few words in a general way about some of these collections will not be out of place here, although each section is separately treated of elsewhere in the present number of THE ART AMATEUR.

The paintings, in the first place, are not only remarkable for their high average of merit, but because they are all what is styled purely artistic pictures. That is, they are such as are enjoyed and appreciated by artists to a degree beyond that in which they can be enjoyed by the average layman. There is not a wilfully amusing picture among them, and scarcely an attempt to tell a story. Landscapes, nude figures, barnyard scenes and other subjects, which the average picture buyer wishes to see realistically painted with an abundance of photographic detail, are here treated practically. The artistic license which Monticelli allows himself in painting a group of semi-nude figures is equalled by that which Dupré exercises in painting sea and sky and fishing boats all in celadon green. It was plainly the poetic side of the genius of Velasquez and of Rembrandt, not their realistic side, that induced Mettling and Ribot to copy them or paint in their manner, and everybody knows Corot as a poetist and even Courbet with all his roughness as another. For those who seek in art something more than or different from a faithful rendering of nature, this exhibition will be a veritable feast.

The stained-glass exhibit is the first ever publicly shown here, and will be a revelation to a great many people. From the window of the room in which it is held—the only one in the upper part of the building—a large bay window has been set out into the room, the three sides of which are filled with gorgeously colored specimens of American glass. There is, unluckily, none foreign to show what the difference is between the modern French and English and German work, and that which we are producing. It would be only mock modesty to refrain from saying that if there were, the comparison would in no wise be unfavorable to the American work. Our glass is different from any ever before made. Such examples as are shown here would prove that there is none richer in color, more harmonious, of greater variety of texture, and so suitable for naturalistic work. Although the committee was formed only a short time before the date fixed for the opening of the exhibition, so much good work was obtained that some of it had to be put in the small window of the adjoining lobby, where it cannot be seen at night, some in the skylight, where

it shows to a disadvantage, and one or two pieces in the bay-window are so placed that it is impossible to get a good view of them. The committee doubtless did the best it could with the time and means at its disposal, but visitors should be made aware that they see most of these beautiful works under very unfavorable conditions, among which not the least is the necessity for admitting an abundance of colorless light because of engravings, coins and other objects, which must be well lit, being shown in the same room.

The embroideries, which were collected and arranged by Mrs. Wheeler, are almost all American. They include the famous Vanderbilt set, some bold and effective attempts at landscape work done with the needle by a Boston lady, and a few pieces of flowered silk of American design and manufacture.

#### THE EXHIBITION OF PAINTINGS.

The fact that three years have passed since the last loan exhibition was held in this city is nowhere more apparent than in the collection of paintings. All of these are works of foreign artists, and a very large number of them are quite unknown to the public. It would seem that the complaints of some of the Paris critics, over what they term the expatriation of the best pictures of the modern French school, are but little exaggerated. Certainly, it would be no very easy matter to get together as good a collection from private galleries in Paris itself. There are a dozen Corots, including good examples of each of his different manners. Mr. Dana's "La Danse des Amours," Mr. Cottier's "Orpheus," Miss Catharine Wolfe's "Ville d'Avray," and a moonlight belonging to Mr. Cottier are the most notable. Millet is represented by a considerable number of pictures and studies, the "Turkey Guardian," the "Woman Bathing," and the "Woodcutter," being among the best. The fine sketch of the "Quarrymen," last seen by the public at Daniel Cottier's sale years ago, is also exhibited. But Corot and Millet are now on everybody's tongue in America, and we feel obliged to give the little space that we can afford to painters of less renown. Rousseau, whose fame posterity will probably place higher than that of Corot, is comparatively little known among us. He is represented by only two small works, neither of them first-rate. But it is characteristic of the painter that their shortcomings are due to no lack of painstaking endeavor. He has got out of the scenes depicted all that there was in them for him. He is the Balzac of landscape painting, and no detail is too small to be brought into his scheme, and none important enough to be included if it does not accord with the rest. Thus in his "Harvest" the rich look of the stubble field with its multitudinous shadows from the close-cut stalks upon the reddish earth, the clouded sky suffused with light, and the scrubby character of the trees in the background, are all rendered by work small in reality but broad in intention. Jules Breton, for instance, would give no more fact in a canvas twenty times as big. And then Rousseau's skies have not even yet been fully appreciated. They are often, as in the present instance, full of the deep and mellow light of the old Dutch landscapists; but much truer to nature, as we see it, in tone. A good Rousseau is as nearly like a bit of real landscape of the quiet and peaceable sort as anything that has ever been painted. If a man should want some particular scene dear to his heart put on canvas, he could only wish Rousseau back on earth again, for probably no one ever painted at once so realistically and so poetically.

Rarer still than a good example of Rousseau's work is a Delacroix, good or middling. The exhibition contains one—a quick study of a "Descent from the Cross"—full of faults, but full of inspiration. The color is magnificent. Near it hangs a study of a dead deer by Géricault, another of the great French painters of the last generation, of whom we seldom see anything even so unimportant as this. By Ribot, that conscientious and sympathetic follower of the old masters, there are four or five paintings of moderate size. His "Spanish Guitar Player," a two-thirds male figure, is painted with remarkable verve, and looks somewhat like a copy from Murillo. The expression of the picturesque though ugly countenance, and the life-like movement of the fingers thrumming the strings of the guitar, are admirable. Another picture is different in almost every respect, except in the coloring, which, as in all of Ribot's work, is blackish. This is a studio interior, very artfully though simply composed and

lighted. A gray gloom diffuses itself through the large bare room, quite free of artistic frippery. In the right-hand foreground an old artist is at work on the lower part of a large picture in a black frame turned edgewise to the spectator. In the wall to the left and behind him a large square window admits the light which is reflected from an outer whitewashed wall brightly illumined by the sun. There is no incident, no color to speak of, and but few and severely simple lines and masses. Yet the charm of the picture is incontestable, and it lies as much in the exquisite balance of the composition as in the subtle rendering of atmosphere and light. Of Vollon there are a good many specimens; the two best being a magnificent fruit piece, and the exterior of a stable with a combination roof of tile, slates and thatch, and with some donkeys in front, knee-deep in litter.

Courbet is represented by several fine landscapes and some figure pieces. The strongest of these is, perhaps, his view of a strip of sandy shore and blue sea with a stormy sky overhead. A fine rocky landscape, painted somewhat in Courbet's manner, is by C. F. Hill, an English artist (of French bias). There are several pictures by Mettling, most of which are pretty well known to the New York public, but which are, nevertheless, always pleasing. The boy with the auburn hair, dark eyes, and cherry lips and the waiting woman in a faded purple dress, belonging to Mr. Cottier, will be hailed as old acquaintances by many a delighted connoisseur. Alfred Stevens's young girl leaning back in her chair with a bouquet of brilliant blossoms in her hands is exhibited, and there are numerous naked ladies by Henner, and a group of Monticellis, glowing with warm colors like so many old Indian shawl patterns.

Michel is one of the large and talented band of French artists who contributed their share to the romanticist movement in art and literature, which is now quite over and done with. His paintings seem to be abundant in this country, although they are seldom noticed by our omniscient critics, and though they bring but moderate prices at the auction sales. Perhaps their monotonous ochreous and blue-gray coloring has told against them as much as their masterly handling, noble composition and clever drawing of all the accessories of a landscape—trees and rocks, distant hedgerows, effects of light and stormy shadow—have attracted lovers of landscape art toward them. They will, probably, never be admired by more than a few people—artists and collectors who feel able to judge for themselves. There are three or four Michels in the exhibition deserving careful study.

The interesting Tissot has a picture of his handsome English wife going through the sculpture gallery of the Louvre. A water-color of camels and their Arab drivers in front of their gray stables with low Moorish arches is a very fine example of Fortuny. There are one or two of Jules Dupré's curious little theatrical sea pieces, which are yet so full of the briny element. No one has painted ocean spray like Dupré. He makes it look like a handful of gems thrown into the air, and that is just what it is like. That Troyon, Daubigny, and others of the old guard have excellent works in America is conclusively shown by this exhibition. The fame of many of the best French painters, just passed or passing away, will certainly rest as much on their paintings preserved in American collections as on those which remain in France.

The exhibition is well supplied with more modern French works also. That fraction of the impressionists who have something to say for themselves cannot quarrel with the showing that they are enabled to make here. Manet's "Boy with the Sword," generally admitted to be his best work, and Degas's little ballet girls in pink, show that the impressionist movement means change, if not progress. There is little doubt that all the good painting of the men who will come into notice during the next ten years will be tinged with impressionism; not, perhaps, as it has been put into words by the critics, but as it has been put into paint by Manet and a few others. Looked at in this way the action of the committee in giving Manet the place of honor may be excused, although there are many much better pictures exhibited than his. The more popular French contemporaneous artists receive very little consideration at the hands of Messrs. Beckwith and Chase, who represent the committee on paintings. In the corridor under the main staircase, Detaille's well-known "Saluting the Wounded" has

been graciously admitted, with two or three single-figure Meissoniers, and Hamon's "Etruscan Merchant." But the presence of these and a stray Fortuny only emphasize the bias of the committee in favor of a certain ultra-artistic class of work. With the exception of an unusual Knaus, we do not recall a single example of a popular German painter, and the Spanish and Italian schools are consistently ignored. As for the admission of an English painting, of course such an outrage could only be effected over the dead bodies of Messrs. Chase and Beckwith. But, after all, what these gentlemen have done they have done very well, and, without doubt, conscientiously. So let us rest and be thankful.

#### THE EXHIBITION OF MINIATURES.

If we may believe the evidence of the old miniature painters, the women were once all miracles of loveliness and the complexions of the men lilies and roses such as any modern belle might envy. The only proper way to descend to posterity is on ivory. No generation confined to realistic painters can hope to have any future. This probably may be the moving cause of the revival in miniature painting, of which there were signs in the late triennial exposition at Paris. The apotheosis of ugliness has been reached. And when one has been painted by Manet, for instance, the time is ripe again for Cosway, Petitot and Malbone. Such fine examples of old miniatures as are now on view at the Academy of Design can only further this end.

The splendid collection of Cosway miniatures, lent by Edward Joseph, of London, has a special place in the exhibition, as it richly deserves. Richard Cosway was not only the most famous miniature painter of his day, but as he was particularly favored by George, Prince of Wales, leader of the gay world, his clientèle included an unusual number of distinguished men and women. There are three portraits in the collection of the Prince of Wales himself. One of these represents him in a fancy dress of the time of Charles I., with corslet, deep lace collar and gold chain. The face in each of the three portraits of the prince is in profile. The second shows him in a fancy dress of the time of Charles II., a large hat with red feather, and a broad blue ribbon over his shoulder, on which hangs a medallion of St. George. The third represents him looking to the right; the face is finished, but the dress has been left in outline. The portrait of his dear friend "Perdita" (Mrs. Robinson) shows a yellow low-necked dress, and a youthful face with bushy yellow hair dropping in curls on the shoulders. The portrait is mounted on an ivory snuff-box, and on the back on a gold plate are the prince's three feathers, and "Ich dien;" below is written, "Mary Robinson, by Cosway." The paintings relating to the Prince of Wales include two eyes, for Cosway was the originator of such souvenirs, and was distinguished for the expression and delicacy he gave to the eye. One of these eyes was that of the ill-fated Mrs. Fitzherbert, showing also the forehead and hair in curls and the upper part of the cheek. The companion eye was that of the prince.

One of the most interesting portraits is that of Georgiana, the beautiful Duchess of Devonshire. She is represented in a thin white dress, with a brown wreath on her hair, and holding a child in her arms. Another is that of Harriet Mellon, the actress, to whom fell, as his widow, the great fortune of Thomas Coutts, and from whom it descended to the Baroness Burdett Coutts. She wears a figured white muslin, such as seems to have been the favorite attire of the

great ladies of that day. She has a full face, black hair, and sits with her elbow on a table and her chin resting on her hand.

The portrait of Mrs. Siddons is from the collection of Count Tyszkiewicz. She also is in a white dress with a gold necklace of three rows and short, bushy ringlets. The miniature of Lord Nelson's daughter, like several others, has a second portrait in the back. In one of these double miniatures the face is a portrait of a lady by Cosway, and the back, representing a mother taking leave of her son, is painted by Angelica Kauffman.

Other notable portraits by Cosway are those of Prince Loubovmirsky, which was engraved by Bartolozzi as Youth, and of the Princess Charlotte of Wales. The portrait of Mrs. Cosway by her husband shows her in a white frilled dress, her hand to her chin in the attitude of contemplation. Around her neck is a blue ribbon, on which hangs the miniature of a lady. The portrait of Cosway shows him in a gray coat turned over with white, muslin neckerchief and large bow. It is a three-quarter view by Stubble, 1792, and

resents Madame de Pompadour. So far as we know there is no other example of the kind in this country. Mr. Joseph also exhibits a frame of sixteen other important miniatures, including works of Petitot, Pliner, Blarenberg and Smart. Among them are portraits of Madame de Pompadour, the Princesse de Lamballe, and Madame Elizabeth.

Another notable collection of miniatures is that of J. W. Britton. But few of these are signed, but they include a number of portraits of celebrated people. The most interesting of them is a portrait of Queen Hortense on porcelain. The face is upturned, the expression is one of serious thought, and the features are those of a lovely woman. Portraits of Tom Moore and the mother of Mrs. Felicia Hemans are also included in this collection, but the most interesting work is a portrait of a lady signed by "Isabey, 1800." Both handling and color are extremely delicate, the latter bearing very little resemblance in any way to Isabey's palette, as we see it in his canvases.

The collection of G. S. Hayward contains a copy of Isabey's portrait of Marie Louise, the wife of Napoleon I.—a face so unflattering that we may presume it a good likeness. One of the finest pieces is a lady of the French Court by Jean Petitot, the painter in enamels to Charles I. and Louis XIV. Nothing is shown more beautiful in fineness of outline and harmonious coloring. This is unfortunately the only Petitot exhibited. By Bone, the painter to the Georges, there is a large enamel portrait of Lord Nelson, forcible and brilliant in coloring. The collection is richer in Malbones, there being portraits of Colonel Gibbs and Charles de Wolf, and a more interesting one of Lady Stanhope, owned by Frank Malbone Breese. Among other colonial works is the portrait of Governor Wolcott, of Connecticut, by Trumbull.

The portrait of Washington, by Elizabeth Sharpless, is evidently taken after the new set of teeth which it is alleged caused the great difference between the Stuart portraits and the later Sharpless portraits exhibited here some time ago.

The portraits from life of noteworthy people make up a memorable part of the exhibition. Mrs. George C. Genet sends one of Marie Antoinette, painted by Bone, which has always been in the possession of the Genet family. It is a three-quarter length miniature, very beautiful, and with exquisite rendering of the draperies and curious reproduction of the hair. In the same case is the portrait of Mme. Anguié, a lady of the court, but evidently by another hand. There are portraits

of Eliza and Pauline Bonaparte by Fabrini, and a large but not especially excellent portrait of the Princess of Wales.

#### MISSALS AND ILLUMINATED MANUSCRIPTS.

Thanks to the energy of General Rush C. Hawkins, the exhibition is unexpectedly rich in specimens of the arts of illuminating and book-binding and in specimens illustrating the early history of printing and engraving. A set of old German bindings in repoussé, perforated and filigree silver is lent by W. L. Andrews. A book of "Spiritual Meditations" has a cover of repoussé and engraved silver very highly wrought with a fine medallion in relief of David playing before Saul. The "Rosen Gartlein" has a cover symbolically decorated with roses in repoussé. A book of "Prayers and Meditations" is covered with filigree work like that of Roman or Norwegian peasant jewelry.

The "Hours of the Blessed Virgin" and of the Romance of the Rose" there are several examples



"WOMAN BATHING." BY J. F. MILLET.

FROM THE ERWIN DAVIS COLLECTION AT THE PEDESTAL FUND EXHIBITION.

in imitation of Cosway's manner. The collection also contains portraits by several other artists of the day. A miniature of the two Duchesses of Devonshire, one of them the famous Georgiana, seated side by side in white dresses and holding a basket of flowers, is by Horace Hone. The three ladies of the Rushout family in white dresses and blue sashes, known as the "three graces," and their mother, Lady Northwick, are by Primer, also a contemporary of Cosway. Still others are by James Nixon and James Smart.

Some of these miniatures were described in THE ART AMATEUR a year ago, when we originally published the illustrations to the collection, which by especial request we reprint in one of the supplements of this number, as the edition of the issue in which they first appeared has long been exhausted. One of the finest miniatures which Mr. Joseph has brought with him, being French, is not shown in his cases of Cosway and English contemporaries. It will be found among the gold and enamel works exhibited by him in the same room. It is by Boucher, and rep-

each. One in manuscript, of the *Horæ*, is very finely written, and has a perforated silver cover. Another, of the fifteenth century, has thirty beautiful miniatures of French workmanship. The "*Roman de la Rose*" on vellum was written about 1350, and was formerly in the library of Claude d'Urfé, Francis I.'s ambassador to the Council of Trent. The "*Missale Ecclesiæ Turonensis*," lent by J. W. Bouton, contains the largest illuminations on vellum in the collection. The one displayed, the Crucifixion, is also among the best drawn. Nevertheless the art was declining when it was written in the early part of the sixteenth century, and already the effort is visible to compete with larger and more elaborate mural paintings. The "*Horæ Pembrochianæ*," written for William Herbert, first Earl of Pembroke, about 1440, has miniatures of English execution with curious borders of flowers, birds and beasts to the pages of text, and is bound in old red velvet with silver clasps and corners. Suetonius's "*Lives of the Cæsars*," in manuscript of the fifteenth century with illuminated borders and initial letters, is an example of the style of interlaced ornament variously called Runic, Celtic, Saxon or Belgic, but probably derived from Byzantium. A "*Livre d'Heures*" in French on vellum has the most naturalistic treatment of flowers and plants in its illuminated borders. The "*Hours of the Virgin*," once more, this time in Latin, has borders of ivy-leaf pattern heightened by gold and many fine miniatures full of interesting figures on diapered backgrounds. It is owned by Brayton Ives. Roses and periwinkles and eleven full-page miniatures adorn still another copy, said to have belonged to Anne of Brittany, wife of Charles VIII. and Louis XII., and a celebrated book lover.

One of the finest specimens of old printing is the "*Heures à l'usage de Paris*," printed at Paris in 1508 by Simon Vostre on vellum. It shows the influence of the Renaissance in its borders of arabesques on a blue ground and its little panels of figure subjects. It is in Derome binding. Fine examples of old bindings are the Padeloup prayer-book in Morocco tooled and gilt, which once belonged to the Princess Elizabeth, sister of Louis XVI., and others by Grolier and Nicholas Eve.

#### PRINTS, COINS, AND MUSICAL INSTRUMENTS.

Modern engravings will be found on the first floor in the anteroom to the library. They are all by American engravers, there having been no time for the committee, of whom Mr. Drake and Mr. Heineemann were the working members, to collect specimens by foreign engravers. Closson, Yuengling, and all our best men are represented, though not in all cases by their best works.

Arranged above the cases containing the missals and old books, in the same room with the stained glass, is a most interesting range of old impressions of etchings and engravings selected by Barnett Phillips, chiefly from the collection of Professor Charles West. Conspicuous among the rest is the famous Rembrandt, of "*Christ Healing the Sick*," from the collection of Giovanni della Bella, of Florence. Other Rembrandts, well known by copies and reproductions, of which fine original examples are shown, are the "*Three Trees*," "*Burgomaster Six*," the "*Gold Weigher*," the "*Resurrection of Lazarus*," and the "*Ecce Homo*." By Van Ostade there are three Dutch interiors of the greatest merit. There are etchings by Spagnoletto, Guido Reni and Annibale Caracci, and three portraits by Vandyck, very curious and instructive. "*Le Petit Bossu*" by Waterloo and the "*Bagpiper*" by Berghem will be studied by hundreds of visitors, and the combination of etching and mezzotint in Turner's "*Jason and the Dragon*" will remind many of Mr. Herkomer's attempts in the same manner. Of old engravings there is a full line of Albert Dürer's smaller works, a nativity by Schongauer, and a great many other examples of German work. Mantegna's "*Flagellation of Christ*," a "*Holy Family*," and other works after designs by Raphael engraved by Marc Antonio Raimondo, and an engraving of Raphael's study for the "*School of Athens*" by Agostino Veneziano, display the Italian style. Hollar, Ferdinand Bol and Jerome Wierix are among the other names well known to print collectors which are represented. A selection of original drawings by William Blake for his engraved illustrations to "*The Grave*" and other works helps to fill out the space not entirely occupied by the prints. "*The Angel Blowing the Last Trumpet*,"

"*Death's Door*," and the "*Reunion of the Soul and Body*" are among these.

Some space that was left unused by the cases of manuscripts has been utilized to show the coins and other antiques of the collections of Mr. Gorringer, Mr. Feuardent and Professor West. The Gorringer collection comprises, in addition to fine Greek and Egyptian and Roman coins, some bronze Egyptian statuettes of Isis, Osiris, and other deities. The finest show of coins is made by Mr. Feuardent, whose collection contains many extremely rare specimens.

In the centre of this room are two cases filled with musical instruments, principally old violins of Brescia and Cremona, lent by Mrs. Ole Bull and Walter E. Colton. The most beautiful is one made by Gaspard da Salo of Brescia and ornamented with wonderful little carved scrolls and figures by Benvenuto Cellini. It was made to order for Cardinal Aldobrandini and by him presented to the Museum of Innsbruck in the Tyrol. It is now owned by Mrs. Ole Bull. Violins by Guarnerius, Nicholas Amati and other famous makers are in these two cases, which have been insured for \$50,000. Mr. Chickering lends a collection of Chinese musical instruments, and there are specimens of Malay and Javanese guitars, reeds, and the like.

#### THE EXHIBITION OF FANS.

The fans belonging to Mrs. J. J. Astor are first to strike the eye, in both catalogue and gallery. No. 4007, the prize fan of a London exhibition in 1878, is a rare and fine specimen of the famous old "*verniss Martin*," which time has not robbed of its soft lustre. Perhaps the readers of *THE ART AMATEUR* do not need to be reminded that this class of fans originated with a French carriage maker of the eighteenth century, who invented for the decoration of court fans of the period a varnish successfully emulating the brilliant lacquers of China, then much in vogue in France. The mounts are of paper, silk, or vellum, exquisitely painted, and the sticks in ivory, overspread with hard and enduring varnish, presenting a surface of great brilliancy. Mrs. Astor shows in No. 4006, "*The Toilet of Venus*," another good example of "*verniss Martin*." Her best fan on exhibition, however, is the Louis XV. specimen, No. 4002. Next in order of merit we would place No. 4001 and No. 4003, of the same period, and no less meritorious than the last named, No. 4000, a charming example of the time of Louis XIV.

A charming modern fan of Mrs. Astor's is that painted by De Beaumont (No. 4008), representing a *champêtre* group of youths and maidens upon a crag overhanging a bit of summer sea. The "*verniss Martin*" fan of Mme. de Vaugrigneuse (No. 4009) is a good specimen of its class. Mrs. Pierpont Morgan's vellum fan (No. 4013) is a dainty representation of Watteau subjects in soft colors. Mrs. Pinchot's old Dutch fan (No. 4015) is very interesting, and so also is the Japanese fan of ivory and lacquer (No. 4017, B.) supplied by Mrs. W. K. Vanderbilt. Marvellously fine, like frost-work, are the old ivory and bone carvings to which the ladies of the committee have given a separate case. Chief among these is a regal fan of transparent shell, with enamelled garlands (No. 4038). This is one of the most interesting exhibits of the collection; according to the tradition handed down to its present owner, it was "*bartered for a kiss*," long years ago, having come originally from the imperial family of Russia. Miss Hayward's ivory fan-screen (No. 4024) and the semi-circle of carved ivory bearing the Cruger coat of arms (No. 4025), are unusually good.

Miss Furniss's fans are very interesting, particularly the old Spanish specimens. One of these (No. 4055) represents an out-door scene of rural life painted upon paper, and another (No. 4032, B.) is a graceful picture of the loves of Venus and Adonis. An old Italian fan contributed by Miss Worth (No. 4025) has a mount of coffee-tinted thread lace upon sticks of ivory, carved in relief, painted in natural colors, and then varnished. A Louis XV. fan of Mrs. Seligman's (No. 4036) has depicted upon it a scene from *harem-life*, and is decorated with gilt and silvered medallions upon kid. Of the fans with historical associations, the most conspicuous is that belonging to Miss Furniss (No. 4032, A.), painted in Spain in commemoration of the signing of the Treaty of Utrecht, with the inscription "*Por el amor de la paz*." General Genet's fan, depicting a volcano in

eruption, was originally given by Napoleon to Josephine, then by the Empress to Madame Campan.

A Watteau-style fan of white silk, with spangled scroll work and gold fringe (No. 4052), lent by Mrs. Woolsey, was once the property of her great-great-grandmother, the wife of a Governor of Jamaica. Mrs. Rylance has a beautiful Regency fan (No. 4026) with a scriptural subject printed upon the mount, the sticks decorated with Chinese enamel faces in cartouches. Mr. Joseph exhibits a fine Louis XV. fan, with mythological subject, lent by Miss Alice De Rothschild, of London, and also a fan painted by the well-known English amateur, the Hon. Hugh Rowley. The decoration on the sticks of the first-mentioned object is very rich, differently colored golds being used on the pearl with excellent effect.

The modern fans are very beautiful and varied. Some of the sticks are set with turquoises in silver, others with rococo garnets and emeralds in mother-of-pearl. Mrs. Del Monte's (No. 4029), by the younger Dédaille, is a spirited picture of "*horses taking the fence at Jerome Park*." Mrs. Woolsey's (No. 4046), signed by the Spanish painter Borra, minutely depicts a christening scene before a Spanish *alcalde*. Another of this lady's exhibits (No. 4047) shows a charming skating scene in the Bois de Boulogne, painted by Lafitte. Mrs. Gouverneur Morris, Jr., sends a lovely painting on *crêpe lisse*, edged with point d'Alençon, and mounted on sticks of mother-of-pearl. Perhaps the finest modern fan of the collection (No. 4062) is that painted by Louis Leloir; it is valued at \$2000 and is contributed by Mrs. Schuyler Van Rensselaer.

#### JEWELRY, SILVERWARE AND IVORIES.

The collection of old jewelry is large and very fine, but it is confined within so limited a period and so few styles that its value in any educational sense is small. The best things belong to the reigns of Louis XIV., XV. and XVI., which implies at the outset exquisite workmanship and richness of material. The collection is mainly composed of watches and snuff-boxes and, with a general family likeness, there are some pieces distinguished by special excellences. Such is a Louis XV. watch and *châtelaine* of enamel and gold. The *châtelaine* is composed of small enamel paintings set in open gold floriated ornament. These paintings, which are very small, fine and clearly executed, are on the brooch of the *châtelaine*, and on the watch are Watteau designs, scenes of "*tendresse*." The smaller connecting paintings have each some animal—rabbit, hound or deer—in landscape. The distinction between the styles of this time and those of Louis XVI. cannot be better studied than by comparing this piece with a Louis XVI. watch and *châtelaine* belonging to Cornelius Vanderbilt. This also is a linked *châtelaine* of enamel and gold. But instead of the scroll work the ornament is much more delicate, consisting of bars finely chased enclosing the small oval paintings connected by slender balls of gold and pearls with vines and wreaths surrounding the paintings. In these, as in the work in gold, the chaster tendencies of the classic revival are present. A beautiful specimen of the work of this period is seen in a musical watch, shaped like a lute, of blue enamel surrounded by a finely wrought wreath, and with smaller ornament sprinkling the surface. On the back is a royal monogram in diamonds.

W. H. Wickham has a number of Louis XVI. specimens of jewelry on exhibition, which show the same refinement in ornament as compared with the more florid styles which prevailed under the two preceding reigns. Three of these are watches, one of which shows two cupids striking a silver bell, evidently a favorite design, since it appears varied only by a man and woman, in another watch. A snuff-box of this period owned by Mr. Wickham is of enamel. It shows the influence of Watteau, in a lady in landscape, but she is no longer in Arcadia but in the groves of the Trianon. The refinement of the tender silvery color is delightful. Mr. Vanderbilt shows some much earlier work. Several fine snuff-boxes, which came from the San Donato sale, date from Louis Quatorze. One of these is of gold sprinkled with fine ornament in color of charming simplicity. It contains a head in enamel said to be that of Vitre, the printer put by Colbert at the head of the royal printing-press. The piece is believed to be by Bordier. Another *tabatière*, not, however, to be included in this period, is of blue enamel. On the top is a small medallion in gold



showing in the finest repoussé a sacrifice on the altar of love.

The snuff-boxes are important features of the collection. There is a quaint old Dresden box of white porcelain with German figures, clumsy, but evidently intended to be idyllic. It is set with clusters of garnets, and is owned by Mrs. S. L. M. Barlow. This lady also exhibits a seventeenth-century snuff-box with classic design in enamel, a good example of Swiss work. A dainty piece of enamelling is seen in the musical snuff-box owned by Mrs. Edward Mathews, and said to have belonged to George IV. The shape of this is marked, it being like a cherry laid half open and adhering to the stem.

Mrs. J. Pierpont Morgan exhibits a watch and châtelaïne set with stones, and so curiously brought together that the châtelaïne seems to have been constructed as an afterthought. However this may be, it is of a distinctly earlier period. There are many pieces of historical interest shown. These include some of the possessions of Marie Antoinette and the Empress Josephine. There are also some good mod-

large crumpled circular leaf. It is, in fact, a series of raised sections, on each of which is a flower, the sunflower and thistle being especially prominent. Against the absence of all repose in these pieces comes out in force an old Queen Anne "loving cup" with its chaste fluted ornament and polished surface.

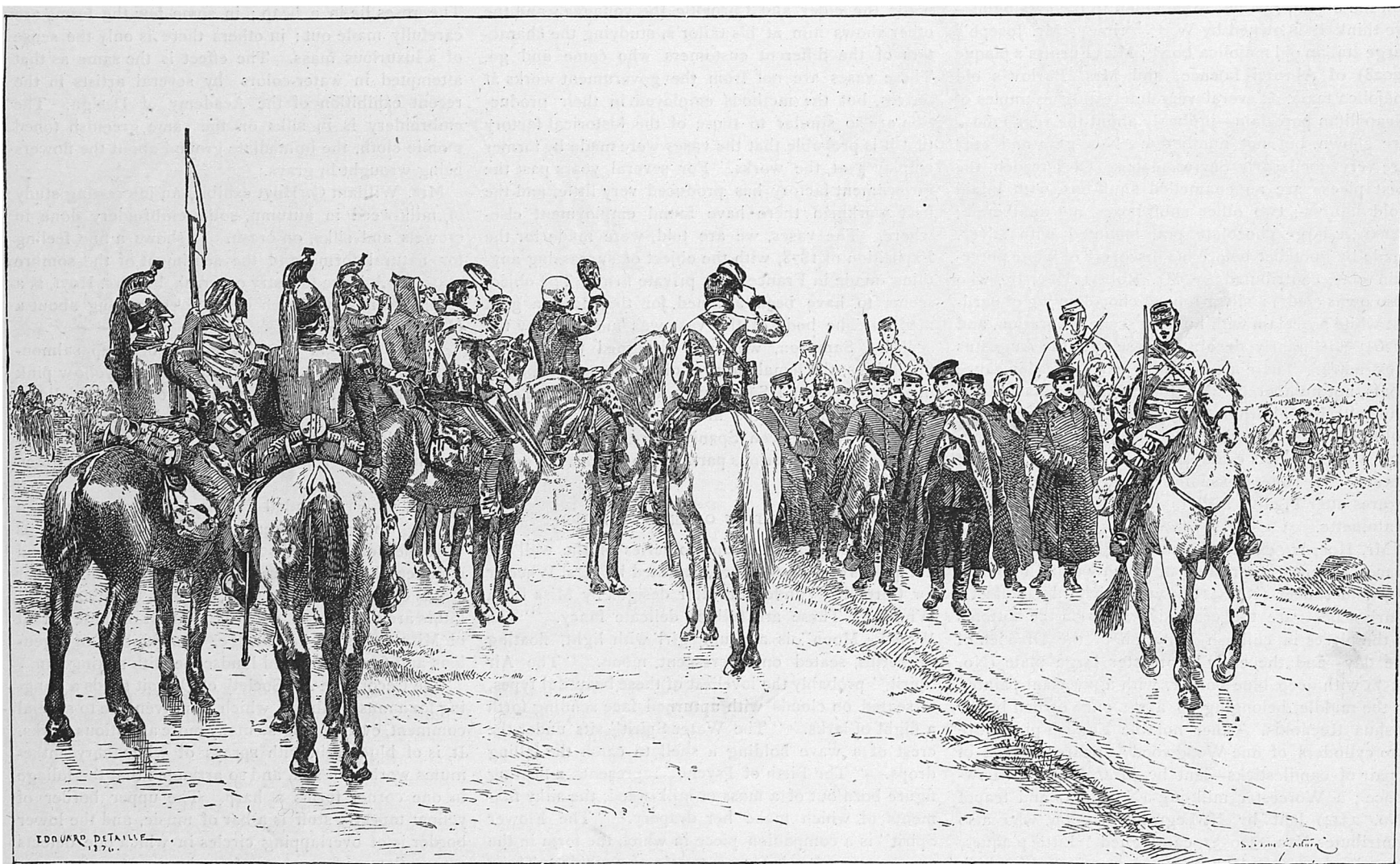
There are a number of pieces dating from the times of the later Georges. It is worth while to compare this incoherent, meaningless work with the old Nuremberg ware in which the ornament, however ugly, bears evidences of spontaneity and of direct growth from the lives and faith of the people.

There is but a small collection of ivories, and these are chiefly of French workmanship, and date from the sixteenth and seventeenth centuries. Of the earlier religious work there is a "Madonna and Child" owned by Robert Gordon, and a Byzantine casket of bone; probably one of the pyx caskets of the thirteenth century. From the Duprat collection is an ivory figure with bronze drapery, Italian seventeenth-century work. Other pieces worthy of attention are a St. John, Spanish work of the seventeenth century; an Italian cruci-

in this room, we cannot speak too highly of the intelligent work of Mrs. Rives, chairman of the committee.

#### THE EXHIBITION OF FURNITURE AND TAPESTRY.

Owing to necessary restrictions as to space, the display of furniture has been limited chiefly to such pieces as could be used in the general scheme of decoration or as stands for the display of other objects. The most notable exceptions to this rule are found in the charming Sheraton painted and inlaid little cabinet, table and work-box, lent by Henry G. Marquand, in the embroidery-room, and the miniature case of the same set in the jewelry room. Mrs. A. M. Dodge has a pretty Louis XVI. cabinet, with painted panels. John Chadwick contributes three interesting old cabinets. One, a fine Florentine work of the sixteenth century, is of ebony, inlaid with ivory; another is a curious old Spanish cabinet of ebony, inlaid with tortoise shell, about the seventeenth century, and the third is an old carved linen press of a somewhat later date. Sypher has contributed liberally to different sections of the exhibition. The large picturesque



"SALUTING THE WOUNDED." BY E. DETAILLE.

FROM THE S. HAWK COLLECTION AT THE PEDESTAL FUND EXHIBITION.

ern settings of ancient Egyptian objects and old German repoussé silver watches.

We see none of the Italian work of the golden age of the silversmith's art. There is, however, German work dating from Nuremberg and those old days when every good citizen had his separate beaker for brandy and wine. One of the most curious of these is a "loving cup" belonging to Mrs. J. Pierpont Morgan, Nuremberg work of 1594. The cup suggests a boat in shape, and the ornamentation indicates surrounding water. On the top is the figure of a man on his knees with hands uplifted. The shape and ornamentation suggest the ark, with Noah conveniently serving as the knob of the lid. There are two interesting Norwegian tankards, dated 1744 and 1749. The second of these is panelled, and in each panel is a flower and leaf in repoussé; both have old coins set in the lid. But of this sort of work nothing compares in exuberance with a large basin and ewer of the time of William IV., belonging to Mrs. G. L. Rives. The ewer is a mass of floral ornament apparently twisted around the vessel. The basin in effect resembles a

fix, which is very fine, and an ivory pitcher of Louis XVI. work, belonging to Robert Gordon. This department contains other curious things, such as a head of Christ in silver repoussé German work of the seventeenth century, and a case of twelve spoons of genuine old Capo di Monte and silver, presented to Murat by the city of Naples during the brief time he called himself king. Mr. Joseph shows a remarkable tortoise-shell ewer, inlaid with mother-of-pearl and gold, owned by Sir Julian Goldsmid, Bart., of London, who, with Miss De Rothschild, Mr. Louis Huth, Sir Henry Edwardes, Bart., also of London, and the Duc de Forli, of Naples, have contributed many of the most beautiful articles in his exhibit. The fine Sèvres lyre clock in the jewelry room will be recognized by our readers as almost a duplicate of a similar object illustrated in our recent notice of the Jones bequest to the South Kensington Museum. The bird-cage he shows is a curious piece of metal work attributed to Gouthière.

In taking leave of the charming jewelry, silverware and ivories so cleverly brought together and arranged

fireplace in the costume room shown by him is made up of a curiously carved old oaken coffer supported on modern columns. The superb wrought-iron andirons which stand in front of it are lent by Herter Brothers. They are of the best French work of about the seventeenth century. Howard & Co. lend some very ancient-looking carved oak chairs and a tall clock to match which, if we are not mistaken, are the clever work of one Sherratt, whose factory in Chester, England, is constantly kept busy turning out modern antiques chiefly for the American market. A very interesting carved mahogany clock, produced by Louis C. Tiffany & Co., is shown in the embroidery room, where there is also a beautiful rosewood inlaid cabinet from Herter's factory. An admirable piece of old Italian carving is seen in the mahogany balustrade of about the seventeenth century exhibited by Watson & Co., who also contribute a beautiful Adam satin-wood mantel, with carved mahogany decoration, which was taken out of the old Edinburgh Institute building when the house was recently torn down. A genuine Chippendale cabinet ornamented in Chi-

nese style, lent by the same firm, probably will please the admirers of a once noted tradesman.

The furniture exhibit of Charles R. Yandell & Co. includes two old Spanish painted and tooled leather screens, about the period of Charles I., and one old Flemish screen of earlier date. No more artistic works of the kind have been brought to this country. Yandell's own manufactures make a good exhibit, consisting of embossed and tooled leather chairs of great merit.

Some of the tapestries shown are very fine. Those of Mr. Marquand, hung in the jewelry room, are among the best. Pottier & Stymus lend two very charming pieces, which are hung on opposite sides of the corridor. They are catalogued as Gobelin, but, with their subjects from La Fontaine's Fables, they can hardly be of very early date. Sarony lends a curious old piece of Flemish tapestry in the corridor.

#### THE EXHIBITION OF OLD CHINA.

This department, with pardonable disregard of technical accuracy, includes much that is not china. Among the best pieces, in fact, in the exhibit are the fine sixteenth century majolica dish numbered 2122 (on the object, but not to be found in the catalogue—we think it is owned by W. C. Prime); Mr. Joseph's large Italian old majolica bowl; Miss Furniss's plaque (2028) of Abruzzi faience, and Mrs. Barlow's old majolica tazza. Several very interesting examples of Neapolitan porcelain—probably about the year 1780—are shown, but not numbered. Nos. 2144 and 2145 are very good early Sèvres plates. Of Dresden, the best pieces are an enamelled snuff-box, with inlaid gold figures; two other snuff-boxes, not numbered; (2260) a large chocolate pot, mounted with silver, made by Boëtcher before his discovery of white porcelain clay, contributed by Mr. Robert Hoe, Jr., who also owns (2262) a silver-topped chocolate jug of earliest white porcelain with hunting scene decoration, and (2264) a similarly decorated vase with the Augustus Rex mark. There are two very early Dresden sauce boats, not numbered. Mr. Joseph shows notable cups and saucers and ornamental groups of early and Marcolini Dresden; specimens of old Viennese, Venetian, and Menecy. His examples of Sèvres are of the best period. We note especially a pair of biscuit Sèvres figures after Pigalle, said to have belonged to Marie Antoinette.

Mr. Hoe, Jr., exhibits some very good early English pieces, the most interesting of which we find to be the cup and saucer (No. 2252), with Richard Holdfast's mark—these are the crossed swords on the bottoms of the pieces in childish imitation of the Dresden of the day—and the early Worcester large plate (No. 2257) with deep blue border, with a pheasant painted in the middle, belonging to a set once owned by Sir Joshua Reynolds. Other notable English pieces are two cylinders of fine Wedgwood—apparently part of a pair of candlesticks—lent by Mrs. Walter B. Lawrence; a Worcester milk-jug (No. 2343) and teapot (No. 2344) lent by H. Legrand Cannon, who also contributes Nos. 2336-37, catalogued "Little plaques, French, date 1767," but the decorations of which are copies of prints by Hogarth. The figurines, Nos. 2378-80, lent by Mrs. Eugene Lynch, catalogued as Old Bow china—we cannot see the mark—would, we should think, be more correctly described as old Chelsea.

#### THE MODERN CERAMIC EXHIBIT.

What has been said of the disposition of most of the furniture in contribution to the general decorative effect may be said, without exception, of the exhibits of modern ceramic ware. The very interesting specimens of artistic pottery, collected in Cincinnati by Emery H. Barton, from the works of the Matt Morgan Pottery Company, Mrs. J. C. Milliken, and the Rookwood pottery, are distributed to the best decorative advantage in the jewelry and the embroidery rooms. In the latter, Mrs. Wheeler has paid a high compliment to the Cincinnati artists in her disposition of certain pieces. In the jewelry room, too, Mrs. Rives has used with excellent decorative effect some of this Cincinnati faience, standing it on lower cabinets against a background of tapestry. A choice little collection of pâte-sur-pâte, lent by Mr. Baumgarten, is exhibited in one of the wall cases. Among the choice pieces is a plaque decoration, "La Photographie," executed by Taxile Doat, of Paris, on the rare rose-col-

ored ground, the production of which is a secret of the Sèvres factory. Gilman Collamore & Co. contribute a small vase of the same ware decorated by Solon. A beautiful large celadon vase ornamented in pâte-sur-pâte, formerly owned by Napoleon III., is lent by Mr. Joseph H. Stebbins. It does service in a delicate stave of color against some of Mrs. Wheeler's charming embroideries. This lady in the same way enhances the beauty of some of Davis Collamore & Co.'s charming pieces of Haviland "Grès"—the artistic new ware described in another column. The large piece illustrated on page 39 stands alone in the middle of her room. Davis Collamore & Co. contribute liberally to the display of modern ceramic ware. Their most important exhibit is the splendid pair of royal blue soft-paste vases which stand at the entrance to the smaller picture gallery, and which we illustrate herewith. The metal work being the same on both pieces, we have not found it necessary to repeat it, giving only the chief panel of the second of the pair. Two episodes in the life of Molière are painted on the vases by E. Sieffert from drawings by Neuville. The one represents the great dramatist entertaining his famous friends, Regnard, Racine, Condé, La Fontaine, Corneille the elder and Corneille the younger; and the other shows him at his tailor's, studying the characters of the different customers who come and go. These vases are not from the government works at Sèvres, but the methods employed in their production are so similar to those of the historical factory that it is probable that the vases were made by former employes at the works. For several years past the government factory has produced very little, and the best workmen there have found employment elsewhere. The vases, we are told, were made for the Exposition of 1878, with the object of surpassing anything made in France by a private firm. The object seems to have been attained, for they took a gold medal. The body of the vase was modelled by the sculptor Sampson, who also designed the ormolu mountings, the female figures of which are superbly modelled. An old Sèvres vase, once owned by Louis Philippe, stands on the mantel shelf in the costume room. The big green Spanish vases, which are used for decoration in various parts of the building, are lent by Mr. Chadwick.

#### THE EXHIBITION OF EMBROIDERIES.

The most prominent embroideries on the wall are five pieces of tapestry work, executed by Mrs. Wheeler for Cornelius Vanderbilt, after designs by Miss Dora Wheeler. These are full of delicate fancy. "The Winged Moon" is a young girl with light, floating draperies, seated on a crescent moon. "The Air Spirit," probably the loveliest of these beautiful types, is seated on clouds with upturned face sending forth a flight of larks. "The Water Spirit" sits under the crest of a wave holding a shell to catch the falling drops. "The Birth of Psyche" represents a floating figure born out of a mass of milk-weed, the silky filaments of which make her drapery. "The Flower Spirit" is a companion piece in which the form in the same way proceeds from a tangle of orchids. These tapestries are done on a salmon-pink stuff, in delicate faint blues, grays, and purples, and the atmospheric effect is so well given that it is difficult to believe that it is produced entirely without paint.

Another piece of tapestry executed for this exhibition is taken from the "Arena," a painting of Hector Leroux. Except in the positions of the three vestals represented the design is changed by the introduction of a landscape. The ground is a green tapestry fabric, and the silk is run under the warp and becomes incorporated with the body of the fabric. This allows for as subtle modelling as can be obtained by the brush. In this work the faces are beautifully reproduced. The draperies receive their tint with the appropriate shadows from the background. Their folds are outlined with white, and the effect is of a thin gauzy fabric softly revealing the forms.

The remaining portieres by Mrs. Wheeler are chiefly effects in color. One of these is of rich brown plush, the ornament being a bed of pansies, which makes a dado band several feet wide. The pansies in all their royal purple magnificence are massed at the bottom, the color as it approaches the top lightens through all the varying tints of the flower, and there is a distinct sense of perspective, of sunshine and of tender growing foliage.

Mrs. William G. Weld, of Boston, is one of the prominent contributors to the exhibition. She sends a portiere of cream-white satin on which is a bold design of magnolias in appliqué and embroidery. The stuffs used in the flower are ivory and pink-tinted satins. Where relief is desired white plush appears, and the yellow stamens and inside tinting are in embroidery. The curtain has a deep band of pale green plush at the bottom and a smaller one at the top. The delicate tone of the curtain is enhanced by the broken lines of gilt couchings in the field and border. Mrs. Weld has used grass cloth for one of her most striking designs. This is a bold stalk of jack-in-the-pulpit, with leaves in appliqué of velvet and flower in embroidery.

Miss Jessie Savage, of Baltimore, has sent two pieces conspicuous for their beauty and novelty. One of these is a reproduction of one of the most graceful of Raphael's "Hours." The ground is a greenish-toned silk momie cloth. The figure is in solid silk embroidery, and is the more remarkable inasmuch as notwithstanding Raphael furnished the design, the color, which is admirable, is due to the embroiderer. A cluster of roses, the other work by Miss Savage, also demonstrates how keen is her feeling for color. The roses lie in a heap; in some few the forms are carefully made out; in others there is only the sense of a luxurious mass. The effect is the same as that attempted in water-colors by several artists in the recent exhibition of the Academy of Design. The embroidery is in silks on the same greenish-toned momie cloth, the immediate ground about the flowers being wrought in grays.

Mrs. William G. Hoyt exhibits an interesting study of milk-weed in autumn, solid embroidery done in crewels and silks, on crash. It shows a fine feeling for natural forms and the sentiment of the sombre season. A large tapestry on crash, by Mrs. Hoyt, is a Kate Greenaway sketch of children dancing about a Maypole.

Miss Townsend sends a square of deep salmon-tinted silk on which are embroidered large yellow pink roses that blend into the ground, producing a delightful tone. Miss Townsend's school at Farmington sends a large portiere in which white lilies with foliage make a conventional ornament over a pale green surface.

Mrs. Oliver Wendell Holmes, Jr., contributes a striking snow-storm scene done in the same way as were her embroideries which excited attention and comment here two years ago. There are also other works of a similar character, for Mrs. Holmes's imitators are now legion. One of the best of these is that of Miss Peters, of Cambridge, who exhibits an ingenious and finely managed landscape with setting sun.

The Decorative Art Society of Detroit sends a hanging for a music cabinet, which has given rise to special comment, even among so many more ambitious works. It is of blue satin with sprays of white chrysanthemums worked in silk, and so arranged that the foliage in one corner forms a harp. The upper border of yellow tapestry stuff is a bar of music, and the lower border is of overlapping circles in which one detects among flowers fragments of music.

Miss Griswold, of Dresden, sends a table-cover, which discloses how different in spirit is the work done here from that done under the influences of the famous embroideries of the past. This is of gray cashmere; the framework of the ornament, which is conventional, is of gray cord mingled with gold. In and about this the ornament is worked in color and gold, and reproduces in one way or another all of the famous old stitches, even those of fine lace. The handiwork is so remarkable it calls for special attention; the work as a whole is grave, but most agreeable in color.

These embroideries make but a part of the illustration of the history of American embroidery which the committee has endeavored to get together. The old colonial pieces are most interesting. These are not samplers, but for the most part portraits in which the faces have been painted, and the draperies of embroidery show beautiful handiwork. The largest of these is a family group—a commodore's family—arranged by Tisdale, who may possibly have painted the faces.

The antique embroideries are very fine, but do not differ in character from those usually shown. One piece, whose alleged history makes it important, is a series of exquisitely embroidered bands on coarse crash, said to have been done by Marie Antoinette



while in prison on her towel. It was found in her cell after her death, and was given to her family.

#### THE EXHIBITION OF LACES.

It is rarely that such valuable collections of laces are exhibited as those of Mrs. William Astor and Mrs. Jesse Seligman, who own the largest number, not to mention the more curious examples of Japanese, Persian, Italian and Russian laces belonging to Mrs. Pinchot, Mrs. George W. Kidd, Mrs. Kemp, and Herter Brothers. The collections of point de Venise, point d'Espagne and Flemish laces are so large and the specimens are so perfectly preserved that they group naturally into families, their distinctive characteristics are well brought out, and the evolution of lace becomes manifest notwithstanding the many missing links.

It is easy to see from the specimen of Persian lace belonging to Mrs. Kemp how naturally lace proceeded from embroidery. The Japanese handkerchief of Mrs. George W. Kidd, in fact, changes imperceptibly from the beautiful embroidery of the body of the handkerchief into the lace of the edge. The old Spanish point, such as that shown by Miss S. R. C. Furniss, is, in fact, but a species of embroidery. The pattern is

for example, being distinguished by its zigzags, a distinction which the catalogue does not always observe.

The specimen of Florentine lace belonging to Mrs. R. E. Mack is both curious and beautiful. It resembles a species of drawn-work in which the spaces are scarcely wider than a single thread. Herter Brothers exhibit a curious Persian lace of gold and silver mounted on plush, dating from the seventeenth century.

There is but one historical piece shown, a flounce ordered by the first Napoleon for Marie Louise, now owned by Mrs. George B. Loring, of Boston. This is also the most exquisite specimen of Brussels lace exhibited. The design consists of a connected ornament, making the edge of the lilies of Austria, while the imperial bee makes the decoration of the net. The work is remarkably fine, but the surface is only sparsely covered. This, however, leaves the beauty and sig-

Mrs. G. C. Satterlee sends a thin white embroidered costume of an earlier date with sleeves which evidently have taken more stuff than the rest of the robe. The uniform worn by Lieutenant-Colonel Lee at the ball given to Lafayette in 1824 is the only male costume of our country shown. Other nations are much more conspicuously exhibited. There are some charming Armenian jackets of blue embroidered with silver, a complete woman's costume from Bethlehem, and a brilliant red-and-gold suit belonging to a Syrian dragoman. The Chinese costumes lent by Watson & Co. are very fine. A toreador dress in blue and



FIGURE PANEL OF VASE AFTER DE NEUVILLE. "MOLIÈRE AT THE TAILOR'S."

LENT BY D. COLLAMORE & CO. TO THE PEDESTAL FUND EXHIBITION.

traced on a peculiar quality of linen, and the button-hole stitch—stitch, it may be remarked in passing, is only the English for "point"—is the foundation of all this family of laces. In the examples shown here—that of Mrs. Haight as well as that of Miss Furniss—the lace is in high relief, built up, as it were.

The examples of early Venetian lace arose, it is evident, directly out of Spanish lace, the designs only being smaller. In the gros point de Venise of Mrs. S. L. M. Barlow and in the dress trimming belonging to Mrs. William Astor, which are among the most magnificent specimens shown, "brides" and narrow tape take the place of the linen foundation. These laces also are in high relief. Later, as seen in the deep flounces of point de Venise belonging to Mrs. R. L. Stewart and Mrs. Haight, the work is more peculiarly of thread, and the influence of the Brussels point is shown in the filling in. Mrs. C. Vanderbilt's shawl is a magnificent example of Venetian point in relief, as it is picotée, or raised in spots with button-hole stitch.

The exhibition is rich in Flemish laces. Mrs. R. M. Hunt is the owner of a beautiful flounce of old Flemish, open and cobwebby in texture. The point de Brabant, lent by Mrs. Astor, the point de Flanders, of Mrs. Seligman, the point de Bruges also belonging to her, that also of Mrs. William Butler Duncan, all make evident their family relation through the filling in of the Brussels stitch.

The point de France, point d'Alençon and point d'Angleterre alike depend on the slight variations in the stitches and the different methods of combining the design on the foundation. But slight examination, bearing a few fundamental points in mind, is sufficient to identify the various laces, point d'Alençon,

nificance of the design more apparent. The divergence which the Flemish laces have made into our modern Brussels point and Valenciennes is easily seen by considering the point de Brabant of Mrs. Astor, which distinctly marks the very separate use of the two stitches.

#### COSTUMES.

The room devoted to costumes has been arranged with an eye to picturesque effect, and makes an entertaining part of the exhibition, far beyond the merits of the collection. The most striking objects in the room are the wax figures in peasant costumes. Here are Swiss and Italian girls and a Norwegian maid in her gay-beaded bodice at her spinning-wheel. It seems unfortunate that more colonial costumes could not have been brought together. There is one figure that seems to have been combined, since she wears a picturesque Tyrolean bonnet of green crêpe. The cloak, however, is made of white silk painted in prim garlands, such as was worn about 1770. There is an old wedding-dress of white satin with embroidered front and huge puffed sleeves and short waist, belonging to Mrs. John Kingsland, that was worn in 1819, and is altogether the best specimen shown of our early costumes.



VASE WITH FIGURE DECORATION AFTER DE NEUVILLE. "MOLIÈRE AND HIS BROTHER AUTHORS."

LENT BY D. COLLAMORE & CO. TO THE PEDESTAL FUND EXHIBITION.

silver, picked out with red and set with colored stones, is one of the most beautiful costumes shown.

Many of the articles are so hung that only the beauty of the stuffs can be seen, and many of these are superb. Two costumes mark the extremes of attire. One is a complete dress of grass worn by the Sandwich Islanders, a most ingenious and serviceable garment. The other is a green gauze court dress in which appear all the resources of modern embroidery, although it is not a modern dress. The ornament consists of a row of lilies around the petticoat. These are of shaded white and green silk appliqué, embroid-



ery being used to carry out the design in perspective. The long slender leaves which form the tablier are outlined in chain stitching, and the shading is washed in in sepia. The dress is very curious and worth examination. Between these two extremes are Russian, Greek, Highland, French, Moorish, Japanese, Turkish and Zuni costumes, all of more or less interest. The success of this exhibit is chiefly due to the work and taste of Mrs. Leavitt, Mrs. Harrison, and Miss Rosina Emmett.

#### THE EXHIBITION OF ARMS AND ARMOR.

The arms and armor have been arranged by Mr. Sarony in two large trophies on either side of the door at the end of the corridor. A Persian gun belonging to him with beautifully inlaid stock and engraved and damascened barrel, is one of the finest objects in the exhibit. A Japanese kriss owned by W. M. Chase, and a Mexican (Aztec) dagger, are among the other weapons of most interest from a purely artistic point of view. Some will, however, find the sword and pistols belonging to Miss F. B. Austin and Miss H. E. North the most interesting articles of all, because they saw service in the Revolution and the war of 1745. The large collection of swords—French, Scottish, German and others, including a Dominican machete, a Hindoo khouttar and Persian and East Indian daggers, belonging to William Hall Wickham, is re-enforced by Mr. Sarony's Javanese and Persian blades, and Mr. Chase's Spanish bull-fighters' weapons. Specimens of armor, shields and helmets, Eastern and European, are contributed by Mr. Wickham, P. Lorillard Ronalds, and others.

#### THE EXHIBITION OF STAINED GLASS.

All but two or three pieces of the American stained glass in the improvised window before referred to are of extraordinary merit. The female head "Among the Vines," copied in glass by L. C. Tiffany & Co., from a drawing by F. S. Church, is as successful an attempt as has yet been made in mosaic work to reproduce the color and modelling of the human countenance. The process of moulding colored glass so as to produce a satisfactory appearance of relief when seen by transmitted light is not yet well understood. What the difficulties of this method are may be guessed from an inspection of the small head in translucent ivory by Mr. Riordan in the lobby connecting this room with that in which the fans and miniatures are arranged. The carving of this ivory appears by night, when it is lit by reflected light, very curious and not at all artistic. By day, however, when the light comes through it, it is very pretty. Working in moulded glass, for which the mould has to be prepared in advance, it would be impossible to achieve as good a result as has here been obtained by gradually cutting away the ivory and tinting it as it was held up to the light. Mr. Tiffany's window has been made from picked pieces of glass in which the color and veinings of the material happened to be so disposed as to give the appearance of a face. It is in some sort a freak of nature as well as a work of art. In a smaller screen by Mr. Tiffany he has permitted himself the use of enamel paint to help out his copy of a much smaller figure of a fire-worshipper designed by Robert Blum. The best part of this is, after all, the flames and clouds of smoke which are imitated to perfection by the vari-colored glass. This and the "egg-plant" screen on the opposite side show that, in naturalistic design, the subjects that are best suited to glass are those in which accidents of texture and color and form count for a good deal. As a rule, when severe design is required it is better to use the well-known classic or Renaissance forms for the mosaic glass and depend on enamel paint for figure work, as has been done by Mr. Riordan in the vestibule light above Mr. Tiffany's "egg-plant" window. These two, in fact, show what are in ordinary circumstances the best effects that can be got in stained glass of the modern kind. The large "peacock" window, by Tidden & Arnold, of Brooklyn, designed by Mr. Locke, comes between the two, as it is more decorative than the one and more realistic than the other.

Two beautiful little paintings on clear glass, in which the painting is helped out by the use of the yellow stain of silver, are lent by the Moore & Clarke Company. They are late German sixteenth-century work, and show the perfection of painting on glass. In Mr. Riordan's work the painted figures are

temporary, as there was not time to finish or to fire them.

#### THE EXHIBITION OF ORIENTAL ART.

Three cases of Oriental art objects have been placed in the picture gallery, and the room opening out of it is filled with similar treasures. A selection from Charles A. Dana's fine collection of Chinese porcelains occupies one of the cases in the gallery. The principal specimen shown is a large iron-rust vase or water bucket, said to be older than the Ming period. An engraved white vase and another with landscape and figure ornamentation are ascribed to this finest period of Chinese art, and there are half a dozen or more pieces of solid color glazes of exceptional purity and richness. In the case containing General Grant's elaborately decorated gold and silver caskets presented to him by London, Edinburgh, Glasgow, and Ayr, which is also in the picture gallery, there is the celebrated bronze vase, with a turtle and dragon in high relief, which was presented to him by the Mikado; and two other cases contain objects from the collections of James F. Sutton and the American Art Association. Mr. Sutton's exhibit contains some remarkable specimens of old black lacquer and a rock-crystal ball six inches in diameter. Some splendid specimens of Chinese porcelain and old enamel are among the contents of the American Art Association's case. It also holds a medium-sized lacquer box and tray decorated with a landscape and a figure holding up a large bell, the equal of which is probably not to be found in this country. Mr. Joseph exhibits in the same room two grand old Japanese porcelain vases of unusual size. They are of the rare Kaga black ground variety, with bold floral decoration, and figures painted in medallions. A pair of beaker-shaped vases of similar character is shown with them. The same exhibitor sends, among other important specimens of Chinese porcelains, a superb vase of turquoise blue, claimed to be the largest specimen of its kind known; a unique pair of large turquoise kylins on finely chased metal gilt stands; and two very handsome large dishes of the "famille verte," with profuse figure decoration.

In the room devoted particularly to Oriental art, Japanese and Chinese objects are still the most attractive. The First Japanese Manufacturing and Trading Company occupies one of the walls with a case which holds a superb collection of porcelains, cloisonné enamels, metal work and lacquer. An old iron Saké kettle is ornamented with a finely wrought spray of flowers. A koro or incense box is covered with antique Chinese patterns inlaid in gold. A fine old gourd-shaped Hirado vase has conventional peonies and dragon, exquisitely drawn, in red. An old cloisonné brazier and a bottle to match are perfect as to color.

A set of eight plates in T. A. Kirby's loan illustrates the process of making Japanese cloisonné enamel. They are all of the same design, a small bird like our quail under a spray of flowers and grass on a blue ground. The first shows the design sketched on the smooth brass. In the second, the wires which are to hold the different colored enamels have been fastened on to these outlines. In the third, part of the cells thus formed are filled with enamel, while others still remain empty, and so on. Among the most beautiful specimens of porcelain in the exhibition, though they are, of course, very small, are some snuff-bottles also belonging to Mr. Kirby. Two are excellent imitations of agate. One is of a fine celadon color and one a rich "sang de bœuf" glaze. Other snuff-bottles are of carved red lacquer, lapis lazuli and jade.

Few collectors have ever seen finer specimens of this latter material than the three belonging to Brayton Ives. The finest, as to size and general appearance, is a handsome vase decorated with gold rings for handles and mounted on a carved teak-wood stand. It is of a clouded gray marked with emerald green spots. More costly, doubtless, is a carving of a bull in a clear, waxy white jade, while the third specimen, smaller than either of the others and of a green color not uniform, is yet very richly carved with a gourd vine and fruit. The swords exhibited by Mr. Ives show the very highest quality of metal work in gold, silver and bronze. Several are those "bijoux du suicide," as De Goncourt calls them, the delicious little sabres with which their owners were to commit hari-kari, if occasion required. One, thirteen inches long, has a scabbard of silver carved into the repre-

sentation of a flowing sea in which gold and silver fishes disport themselves. Another scabbard is in imitation of a rotten piece of wood, through the cavities of which a snake crawls in pursuit of some insects. Another has fine carvings in ivory, of a snail, wasps and locusts applied on its silver scabbard. Of long swords, one with scabbard and hilt in greenish lacquer is ornamented with two cats in colored silver ready to pounce upon a group of rats in silver and gold. A nobleman's sword, worn on state occasions in honor of the Tycoon, has a solid silver hilt and scabbard with long panels representing water with carp and other fishes in gold, silver and black metal. Outside the panels are carved small twigs of willow.

Numerous small jars, vases and cups of the finest Chinese decorated ware are lent by William L. Andrews. A sacrificial cup, of the old consecrated form, with pretty little dragons climbing upon the handles, is of the old famille verte colors—green, dull purple, blue, yellow and white. A snuff-box in turquoise blue of the texture of orange peel has delicate little landscape drawings in the same range of tints in panels bordered with gold. A mandarin vase, a grotesque incense burner, and a baby's rattle in porcelain are also included in this collection, together with thirty-seven pieces of rose-back and egg-shell porcelain, and "grains of rice" and "reticulated" ware.

Mrs. Lockwood de Forest sends some curious pieces of Nepalese and Indian metal work, and fifty old Arabic tiles from a mosque at Bagdad are contributed by Mr. De Forest. A. A. Vantine & Co. have some splendid old rugs and embroideries from Anatolia, Persia, Lahore and Daghestan, and Herter Brothers lend a superb pair of large vases of Goroso bronze.

#### THE EXHIBITION OF ABORIGINAL ART.

No part of the exhibition is more suggestive than this. In the midst of work crude and childish there are startling evidences of higher forms of art, which, whether regarded as purely native or as betraying alien influences, present problems not easy of solution. In the New Mexican pottery and work in stone there are figures as thoroughly Egyptian as if brought from the shadow of the pyramids. There is a jade mask, the workmanship of which is not only beautiful, but the face is distinctly Chinese in expression. A drawing of a vase from the Peabody Museum of Ethnology is classic, not only in form, but in ornamentation. The grotesque shapes in clay are thoroughly mediæval in spirit. There is a bottle with a grotesque head for the stopper that might belong to the thirteenth century, so much does it resemble the work of that period in the new Viollet-le-Duc collections of the Trocadero. A larger vase, whose curious shaped cover is a mass of grotesque heads, not only preserves this character, but is elegant in form. A vase of red clay is covered with fine incised work, which is decidedly Moorish in spirit. There are smaller specimens of glazed pottery among the Zuni vases which are in all probability quite modern, and in the collection of Mr. Savage the Guadalajara ware, also glazed, might belong to our own time.

The Zuni basketry in design and coloring exhibits great refinement. The North American Indian work in beads shows surprising instinct in color, such as we do not usually attribute to savage tribes. A small skin garment is embroidered in the usual form, that is to say, the ornament extends in bands down the arm and in a sort of "bretelles" over the shoulders and down the back. These are embroidered in pink and blue beads, the tints being as perfectly in tone as if chosen by a Parisian milliner. In a man's war shirt the decoration is in white, picked out with red, and with just enough yellow added to be felt, but yet subordinated to the general scheme of white and red. In the Zuni blankets red and blue are combined not only in harmonious tints, but in a most striking arrangement of geometrical forms. The silver ornaments cut out of silver coins by the Iroquois Indians, belonging to Mrs. Erminie Smith, are clever specimens of work, and the Tuscorora flag with appliqué designs suggests the advance of civilization as seen from Broadway windows. One of the fine collection of pipes, belonging to Oscar Sachs, shows an ingenious design worked out by cutting and running molten lead in the channels. Mr. Savage's collection of arrow-heads, used in salmon fishing by the Indians in Oregon, is one of the finest things in the exhibition.